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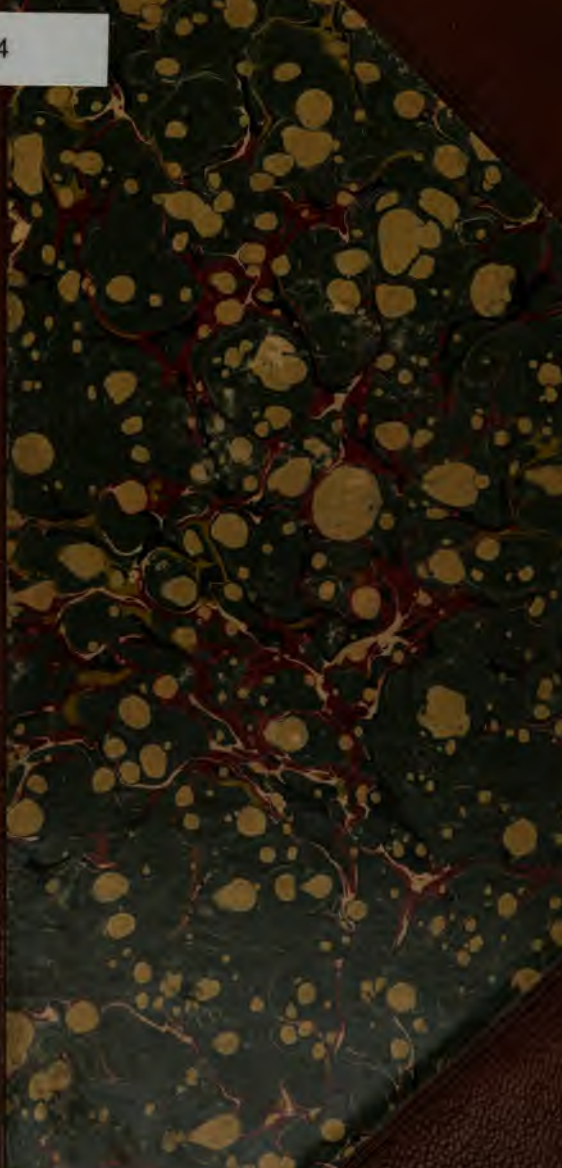
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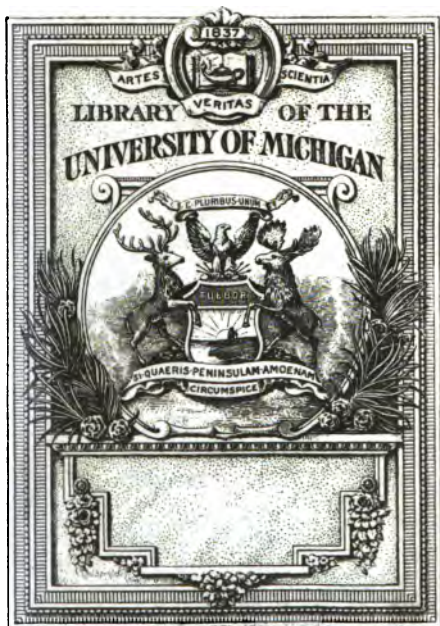
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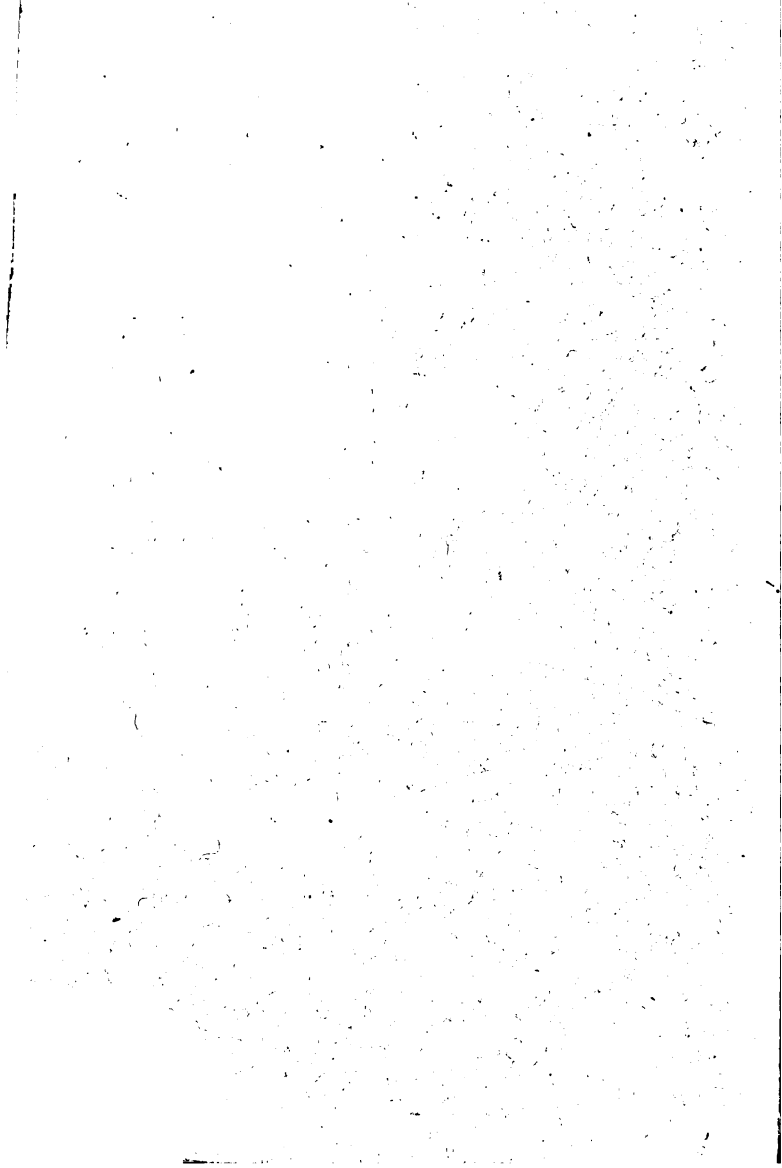




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1900



Notes  
For the Guidance  
Of Authors

97525

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by

William Stone Booth



New York

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1900

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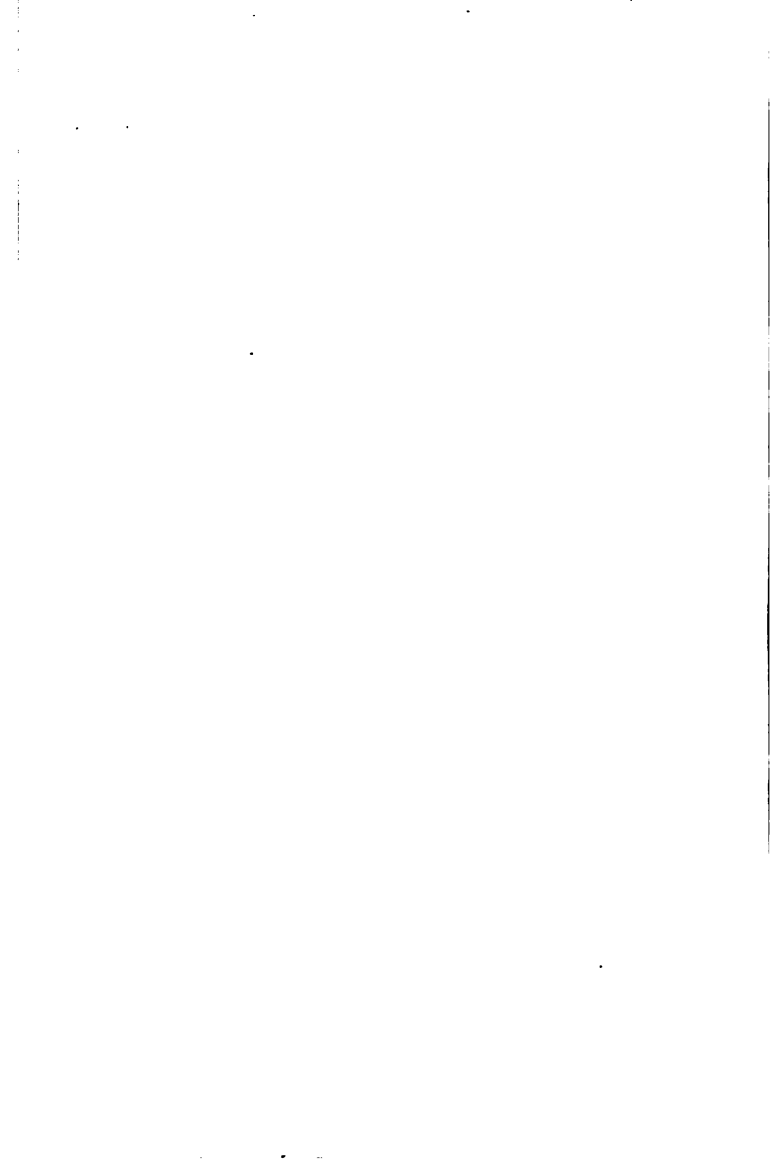
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## Preface

It is The Macmillan Company's invariable rule to read carefully every manuscript placed in its hands. An author, therefore, must not imagine that less attention will be paid to his work because he has not followed the suggestions offered in this pamphlet.

There are, however, many points emphasized in the following pages, the observance of which by most authors is possible, and is strongly recommended in order to effect a saving of time, effort, and expense, to the mutual advantage of author and publisher.





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**T**HE founders of the English house of Macmillan were the brothers, Daniel and Alexander Macmillan, who opened a shop and published their first book in London in 1843. Shortly after the death, in 1896, of Alexander Macmillan, who survived his brother some thirty-nine years, the business was incorporated under its present style of Macmillan & Co., Ltd. The directors of the company now are Frederick Orridge Macmillan, George Lillie Craik, George Augustin Macmillan, and Maurice Crawford Macmillan; and its premises are those owned and built by the company in St. Martin's Street, London, within a few minutes' walk of the National Gallery and Trafalgar Square.

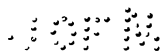
The foundation of the American house was laid in 1869 by the late George Edward Brett, who established in New York for the London

house an agency for the sale of the publications of Macmillan & Co. The business was soon enlarged to include the publication of books by American authors, and remained under the management of George Edward Brett until his death in 1890, when his son, George Platt Brett, became the resident American partner of the house.

In 1896 the American firm was incorporated under the laws of the State of New York, and adopted the style of The Macmillan Company. The firm's interests as publishers are not confined to any particular departments of literature or science, but its list of current publications, which at present numbers some four thousand, embraces titles of works in practically the whole range of intellectual activity. In addition to its publishing interests, The Macmillan Company act as agents for the sale of the works published by the Universities of Cambridge (England), Columbia (New York), New York University; Macmillan & Co., Ltd., George

Bell & Sons, A. & C. Black, and Whittaker & Co., all of London, and for Bohn's Libraries.

The Macmillan Company occupies the building at 66 Fifth Avenue, New York City, owned and built by it in 1893. The present officers of the Company are George Platt Brett, President and Acting Treasurer; A. Bonar Balfour, Secretary; George Lillie Craik, Frederick Orridge Macmillan, George Augustin Macmillan, Maurice Crawford Macmillan, Charles C. Nadal, Lawton Livingston Walton, and Edward Joseph Kennett, Directors.



3701

## Preparation of a Manuscript

Use fairly heavy white paper about eight inches wide and eleven inches long, and leave margins of  $1\frac{3}{4}$  inches on the left-hand side, and about one inch at the top of each sheet.

Let the sheets of the manuscript be of uniform size throughout.

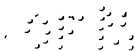
There should be fully half an inch between the lines of a manuscript, whether written by hand or on a typewriter.

Each page of a manuscript should be numbered consecutively throughout. Inserted pages should be numbered alphabetically [*e.g.* 45 *a*; 45 *b*; 45 *c*]. Pages taken out should be accounted for on the preceding page.

Chapters should not be numbered independently of one another.

Write on one side of the sheet only.

Black ink should always be used for handwriting.





## 12 Preparation of a Manuscript

Manuscripts should not be rolled up or folded when sent by mail or express. Sheets that have been rolled up are very unhandy for both readers and printers.

Typewritten manuscript is preferable to handwriting. It is easier to read and to correct. It saves the printer's time and prevents the occurrence of typographical error with its consequent expense.

Notes and other subsidiary additions should be written on a separate sheet of paper, placed next to and numbered consecutively with the text, to which it should refer by the word "footnote" or by an asterisk (\*). Short notes may be inserted between two lines drawn across the full width of the page and reference be made to them in the text by an asterisk, thus (\*).

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### NOTE.

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Extracts from the works of other authors should be carefully marked, as they are generally set up in a smaller type than that of the text.

## Preparation of a Manuscript 13

Do not use pins, but always use mucilage, when attaching one piece of paper to another. The manuscript goes through so many hands that pinned papers are likely to become separated. They also cause confusion and waste of time to both reader and printer, and when once separated are often lost.

In the case of an illustrated book the manuscript should be marked at the point where each cut is to be placed. Care in this matter will save much confusion and often much unnecessary expense. Where illustrations or suggestions for illustrations are provided by the author, they should be pasted or written on a separate sheet, which should follow and refer to the sheet on which they are to appear. In the case of technical works the illustrations should be numbered.

## Submitting a Manuscript to a Publisher

In submitting a manuscript to a publisher it is well to bear in mind that his time is heavily taxed and that the manuscript will be carefully read by several advisers of special competence on the subject with which the work deals, and by whose judgment the publisher invariably reënforces his own opinion.

An excellent plan is to attach to the manuscript a very concise statement of its scope and purpose.

The publisher as a rule will at once arrange for an interview with an author in whose work he is interested.

Manuscripts should be sent by express, as they can then be traced in case of loss or misdirection.

## Copyright

Copyright is usually obtained by the publisher when the book is printed, and is held by him so long as his agreement lasts with the author. At the termination of the agreement the copyright is transferred to the author.

Authors who wish to obtain a copyright before offering their manuscripts can do so by following the directions in *Bulletin No. 2. Directions for Securing Copyrights*, prepared by Thorvald Solberg, Register of Copyrights.<sup>1</sup> It is easier and customary, however, to leave this matter to the publisher.

It is rarely found necessary to secure copyright in Great Britain. A publisher with houses in both the United States and

<sup>1</sup> This will be sent gratis on application to the Librarian of Congress.

Great Britain usually attends to the copy-righting of the English editions when necessary. American publishers usually supply the English market by selling an edition to their agents in Great Britain, and by exporting further editions to meet such demand as may arise thereafter.

Macmillan & Co., Limited, publish in London all books issued in America by The Macmillan Company, unless they are works of interest to Americans only, or are otherwise specially arranged for.

## Forms of Agreement

Forms of Agreement vary in minor details, and terms are offered with particular reference to the subject of the work, its purpose, or prospects of sale. The usual rule, however, is for the publisher to assume the whole cost of printing, manufacture, and publishing, and to offer the author a royalty on the selling price of the work.

An author is usually expected by the terms of his contract to hold his publisher free from legal liability on account of scandalous or libellous matter, or any infringement of another author's copyright which his book may contain.

The rights of translation and dramatization are usually subject to special terms of agreement.

As the carrying out of any agreement

to the satisfaction of both parties thereto depends upon their mutual good will and good faith, an author should have the clearest possible understanding of the details of the contract. He should also not fail to satisfy himself as to the ability of the publisher to make good its provisions both for the present time and for the term of its continuance.

## Bindings, Covers, and Cover Designs

The style of a binding must depend upon the character of the contents of the book. The cover of a work of fiction may be appropriately decorated with a design bearing relation to the story within; the cover of a book of verse may also, with equal propriety, bear ornament.

In volumes of essays, works of philosophy, science, or economics, good taste will as a rule dictate freedom from all decoration, but the lettering may be so designed on the back or side as to lend beauty to the dignity of a plain cover.

While the widest latitude may be given to choice of color in the case of fiction, in most other branches of literature bright colors are manifestly inappropriate.

In the selection of a color which in



itself is in good taste, the long experience of a publisher may generally be depended upon.

Authors sometimes desire a color which will fade in a short time and which will consequently entail a loss on the bookseller who exposes it in his window or store. It is not unusual also for an author to desire a cover design or a binding which is impossible on account of its costliness, forgetting that each color needs a separate stamp and a separate handling, and that certain fabrics would add too much to the price which booksellers could be persuaded to give for the volume. It will be readily seen, therefore, that while an author can, and often does, aid the publisher by valuable suggestions, their practicability must depend finally on business reasons of which the publisher may fairly be the best judge.

## Proof-reading

Soon after the manuscript has been sent to the printer the author will receive a specimen page to show the proposed style of type, size of printed page, and the estimated number of printed pages which the manuscript will make. This specimen page should be returned at once to the publisher with the author's approval or suggestion for its improvement.

First proofs are usually sent in page form unless there are likely to be many corrections, in which case the author should not fail to advise the publisher well in advance to send his proofs in "galley"<sup>1</sup> form.

If the author wishes to see a revised proof of his work after he has corrected

<sup>1</sup> The long frame on which the compositor places the lines as he sets them up in type.

the first proof, he should write to the printer to that effect when he returns the first proofs corrected. He can have a revised proof of any individual page, or any part, if the whole is not needed.

When making a change in page proofs, it should be remembered that in order to add a few words or a sentence it may be necessary for the printer to *overrun* every line on the page, perhaps the page itself, and possibly a whole chapter; so that a correction in page proof, while apparently one of only a few words, may prove an expensive matter.

It is sometimes easy to make room for the new words by taking out neighboring words of the same length, or shortening an adjoining phrase.

The final proofs (Foundry proofs) are marked "F." These have been printed from the finally corrected pages of type from which electrotyped plates will have been made by the time the "F" proof reaches the author's hands. Changes in

“F” proofs should be made as sparingly as possible, as they necessitate the cutting of the electrotype plate — a process which is likely to be expensive to the author and sure to be injurious to the plate.

Proofs are usually sent to the author in duplicate, the one to be corrected and returned to the printer and the other to be kept by the author. He will do well to transfer carefully his corrections to his own duplicate, for reference while his original corrections are in the hands of the printer.

On both first proofs and final proofs the abbreviation “Qy.” for “query” may occasionally appear. As this indicates that some point has arisen, such as an inconsistency in the manuscript or a possible misstatement of fact, which the proof-reader has thought it best to leave for the author to decide, attention should be paid to all such queries, in order that any desired change may be made as early as possible in the process of printing. The

final proofs are just as likely to contain queries as the first proofs, and should be looked through for the purpose of discovering and answering them.

If there is to be an index, it should be prepared from the author's duplicate page proofs, and, if possible, should be ready to be sent to the printer with the last batch of corrected page proofs.

Should the author wish to be relieved of the burden of making his own index, he will do well to ask the publisher to suggest to him the name of an index-maker. Indexes can be made at a very reasonable rate.

In this connection it may be well to call attention to the provision usually made in a contract to apportion the cost of corrections in proof, and in which it is understood and agreed that a percentage of the full cost of the plates shall be allowed the author for changes made by him in type or in plates during the process of making the plates or afterwards, and that

the cost of author's changes *in excess of this amount shall be charged to the author.*

The cost of correcting the errors of compositors will not in any case be charged to the author, but he will find that the cost of his own changes will accumulate more rapidly than he would anticipate, unless he has had great experience. It will be advisable for him to make his manuscript as nearly perfect as possible. Still, changes in the type and even in the plates will doubtless be necessary, and it would be unwise economy to leave the book imperfect rather than bear the expense of needed corrections.

When the text of a book is to be illustrated, the proof will be sent to the author in galley form, which will allow for the insertion of the cuts at the time when the proof is corrected. Galley proof cannot be divided into pages until the cuts of the illustrations are placed in their correct places in the proof.

Proofs of illustrations will be sent to the

author by the publisher. If they do not arrive when the proof of the text is in hand, they should be at once written for. The author should not fail to attach each to its correct place in the galley proof. If galley proof is sent back to the printer without carefully placed illustrations or instructions for the position of the illustrations, the printer is likely to make up page proof without allowing space for the cuts — an expensive process for the author, as the page proof will have to be made over again.

An author should apprise the publisher of the final correction of his proofs the moment he returns his last batch of page proof to be electrotyped.

The author is requested to tell his publisher at once if he is seriously dissatisfied with the conduct of any part of the work. Prompt notice of such cause for complaint will save time and misunderstanding and often saves ultimate expense.

## Signs used in correcting Proof

⌋ = Push down the lead which is showing  
with the type.

ø Delete; take out.

9 Turn inverted letter right side up.

*et al.* { Let it remain; change made was  
..... { wrong.

□ Indent one *em.*

⊙ A period.

|| The type line is uneven at the side of  
the page; straighten it up.

× A broken letter.

/ A hyphen.

*ital.* Use italics.

⊖ Join together; take out the space.

⊗ Take out letter and close up.



## 28 Signs used in correcting Proof

*entre* = Put in middle of page.



Straighten lines.



Insert an apostrophe.



Insert a comma.



Raise the word or letter.



Lower the word or letter.



Bring matter to the left.



Bring matter to the right.



Make a space.



A thin metal strip used to widen the space between the lines.



Spread words farther apart.



Make a paragraph.



Run on without a paragraph.



Use a capital.



Use the lower case (small type),  
*i.e.* not capitals.



Small capitals.

## Signs used in correcting Proof 29

<i>w.f.</i>	=	Wrong font — size or style.
<i>font.</i>		Kind of type.
<i>tr.</i>		Transpose.
<i>rom.</i>		Use roman letter.
<i>overrun</i>		Carry over to next line.
^		Indicates where an insertion is to be made.
<i>Dy. or (?)</i>		Doubt as to spelling, etc.
<u>—</u>		Indicates CAPITAL letters.
<u>—</u>		Indicates SMALL CAPITAL letters.
<u>—</u>		Indicates <i>italic</i> letters.
<u>~</u>		Indicates <b>black type</b> letters.
<u>~</u>		Indicates <b>BLACK CAPITALS</b> .
<u>~</u>		Indicates <b>BLACK SMALL CAPITALS</b> .
<u>~</u>		Indicates <b><i>black italic</i></b> .

# Proof showing Corrections

*cap.*

## ADDRESS AT GETTYSBURG

*L* Fourscore and *seven* years *ago* our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all *ff* men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, *can* long endure. We are met on a great battlefield of that war. We have come to pedicate a portion of that field as a final resting-place for those who here *here* gave their lives that that Nation might live. *It is* altogether fitting and proper that we should do this. *L / s* But, in a larger sense, we cannot dedicate — we cannot consecrate — we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we (here say) but it can never forget what they did here. *It is* for us, the living, rather, to be dedicated here to the unfinished work which they who fought *ital.* (Address at the dedication of the Gettysburg National Cemetery, Nov. 19, 1863. Reprinted, by permission of *The Macmillan Company*, from Abraham Lincoln, the Man the People, by Norman Hapgood.) *u.c.*

# Corrected Proof

## ADDRESS AT GETTYSBURG

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here

*(Address at the dedication of the Gettysburg National Cemetery, Nov. 19, 1863. Reprinted, by permission of THE MACMILLAN COMPANY, from "Abraham Lincoln, the Man of the People," by Norman Hapgood.)*

## Composition and Presswork

The composition and presswork are usually done at the Norwood Press, Norwood, Mass., and proofs may be returned to the printers (J. S. Cushing & Co.) direct, except when otherwise arranged. Authors are requested to report promptly to the publisher any tardiness in the forwarding of proofs, or any carelessness in correcting errors, etc.

Messrs. J. S. Cushing & Co. follow a uniform system of punctuation, spelling, etc., but when a work is intended for the use of English as well as American readers, The Macmillan Company recommend the use of the "u" in spelling the words "honour," "colour," etc. The author's directions in this respect, however, will be carefully followed. Notice as to preferences in spelling, etc., should be given

the publishers before the manuscript is sent to the printers.

The questions of spelling, punctuation, and style of printing are fully treated in the following section which has been specially prepared by Messrs. J. S. Cushing & Co., by whose kind permission it is reprinted here.

# J. S. Cushing & Co.'s Rules for Spelling, Punctuation, and Style

EXPLANATION. — This pamphlet contains the points most frequently marked on proofs, and authors are advised to give it a careful reading. While the lists of words spelled differently in Worcester and Webster and of the *our*-words in English spelling are principally for reference, the other points mentioned should be borne constantly in mind. Although the idiosyncrasies of special publishers and authors may require some changes, the general style to be followed is that set forth here.

## I. SPELLING

1. The following spellings are preferred by both Worcester and Webster: —

abridgment	blonde ( <i>n.</i> )
æsthetic	bouquet
bazaar	brier
behoove	caliber
<sup>1</sup> benefited, -ing	calk
blond ( <i>adj.</i> )	caravansary

carcass	gypsy
check	halyard
checkered	humbugged, -ing
clew	incase
<sup>1</sup> combated, -ing	incrust
corselet	indorse
cotillon	infold
criticise	ingrain
crystallize	ingulf
demarkation	inquire
dike ( <i>except in geological meaning</i> )	insure
disk	inthrall
drought	intrench
dryly	intrust
embarkation	lackey
embed	manikin
empale	mediæval
enroll ( <i>but enrolment in Worc.</i> )	mollusk
filigree	mustache
gayety	naught
gayly	paralleled, -ing
glamour	poniard
good-by	postilion
gossiped, -ing	programme
	pygmy
	raccoon



## 36 Spelling, Punctuation, and Style

reënforce	stanch
<sup>1</sup> riveted, -ing	story ( <i>a floor</i> )
sandbagged, -ing	thralldom
shyly	veranda
slyly	visor
sobriquet	zigzagged, -ing

<sup>1</sup> There is nothing irregular in these forms, which are given because frequently misspelled. Compare *fdgeted*, *inhabited*, and *profited*. But similar verbs, when accented on the final syllable, double the consonant, according to both dictionaries, — e.g. *admit*, *admitted*, *admitting*; *permit*, *permitted*, *permitting*; *regret*, *regretted*, *regretting*.

---

2. The dictionaries differ on the following words:—

<i>Worcester</i>	<i>Webster</i>
accoutre	accouter
aide-de-camp	aid-de-camp
amphitheatre	amphitheater
<sup>1</sup> apparelled	appareled
axe	ax
ay ( <i>yes</i> )	aye
<sup>1</sup> biassed	biased
boulder	bowlder

# Spelling, Punctuation, and Style 37

<i>Worcester</i>	<i>Webster</i>
<sup>1</sup> carolled	caroled
centre	center
chiccory	chicory
cimeter	scimeter
cosey, cosily	cozy, cozily
councillor	councilor
counsellor	counselor
<sup>1</sup> crenellated	crenelated
cyclopædia	cyclopedia
defence	defense
despatch	dispatch
<sup>1</sup> dishevelled	disheveled
distil	distill
<sup>2</sup> dominos ( <i>a game</i> )	dominoes
dulness	dullness
enamour	enamor
enclose	inclose
encumbrance	incumbrance
enrolment	enrollment
ensnare	insnare
<sup>1</sup> equalled	equaled
fetich	fetish
fibre	fiber
fledgling	fledgeling
<sup>1</sup> focussed	focused

## 38 Spelling, Punctuation, and Style

<i>Worcester</i>	<i>Webster</i>
<sup>2</sup> frescos	frescoes
fulfil	fulfill
fulness	fullness
gramme	gram
<sup>2</sup> grottos	grottoes
guerilla	guerrilla
<sup>1</sup> imperilled	imperiled
instalment	installment
instil	instill
jewellery	jewelry
<sup>1</sup> kidnapped	kidnaped
<sup>1</sup> libelled	libeled
litre	liter
lodgement	lodgment
lustre	luster
manœuvre	maneuver
marvellous	marvelous
maugre	mauger
meagre	meager
metre	meter
millionnaire	millionaire
mitre	miter
<sup>1</sup> modelled	modeled
mould, -ing	mold, -ing
nitre	niter

# Spelling, Punctuation, and Style 39

<i>Worcester</i>	<i>Webster</i>
ochre	ocher
œsophagus	esophagus
offence	offense
pacha	pasha
pedler	peddler
phœnix	phenix
plough	plow
<sup>2</sup> porticos	<b>porticoes</b>
practise ( <i>v.</i> )	practice ( <i>v.</i> )
pretence	pretense
<sup>1</sup> quarrelled	quarreled
reconnoitre	reconnoiter
revery	reverie
<sup>1</sup> rivalled	rivaled
sabre	saber
saltpetre	saltpeter
saviour	savior
sceptic	skeptic
sceptre	scepter
sepulchre	sepulcher
Shakespearian	Shakespearean
<sup>1</sup> shrivelled	shriveled
skilful	skillful
smoulder	smolder
sombre	somber

## 40 Spelling, Punctuation, and Style

<i>Worcester</i>	<i>Webster</i>
spectre	specter
<sup>1</sup> sulphuretted	sulphureted
syrup	sirup
theatre	theater
<sup>1</sup> tranquillize	tranquilize
<sup>1</sup> travelled, -er	traveled, -er
vice ( <i>a tool</i> )	vise
villanous, -y	villainous, -y
whiskey	whisky
wilful	willful
woful	woeful
woollen	woolen
<sup>1</sup> worshipped, -er	worshiped, -er

<sup>1</sup> The past tense is here given for illustration, but it is of course understood that the present participle is formed on the same principle, *e.g.* *apparelling, appareling; tranquillizing, tranquilizing; worshipping, worshipping*. This list contains only a few of the more common verbs of the class ending in *al, el, il, and ol*, but enough to show the principle on which the two dictionaries work in forming their past tense and participle. Verbs of this class accented on the final syllable have the same form in both Worcester and Webster, — *e.g.* *impel, impelled, impelling; propel, propelled, propelling*; etc.

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<sup>2</sup> The rule for nouns ending in *o* is : If the singular ends in *o* preceded by another vowel, the plural is formed regularly by adding *s*, — e.g. *bamboo*, *bamboos*; *cameo*, *cameos*; *embryo*, *embryos*; *folio*, *folios*. If in *o* preceded by a consonant, by adding *es*, — e.g. *buffalo*, *buffaloes*; *desperado*, *desperadoes*; *echo*, *echoes*; *hero*, *heroes*; *mosquito*, *mosquitoes*; *motto*, *motatoes*; *potato*, *potatoes*. But the following exceptions add *s* only : —

albino	duodecimo	piano	sirocco
canto	halo	proviso	solo
cento	lasso	quarto	stiletto
domino ( <i>when</i>	memento	rotundo	torso
<i>not the game</i> )	octavo	salvo	tyro

---

3. **English Spelling.** — In the English style of spelling, many words which in American dictionaries end in *or*, end in *our*. Words thus ending in *our* are : —

arbour	clamour	dolour
ardour	clangour	endeavour
armour	colour	favour
behaviour	demeanour	fervour
candour	discolour	flavour

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harbour	neighbour	splendour
honour	odour	succour
humour	parlour	tabour
invigour	rancour	tumour
labour	rigour	valour
misbehaviour	rumour	vapour
misdeemeanour	savour	vigour

Note that *discoloration*, *invigorate*, *invigoration*, *pallor*, and *tremor* do not take the *u*.

When an adjective is formed from any of the above words by adding *ous*, the ending of the original word is simply *or* as in American dictionaries, — *e.g. clamorous, dolorous, humorous, laborious*.

While the *our*-words are always found in English spelling, it is only occasionally that English books follow the style which changes verbs ending, in American dictionaries, in *ize* to *ise*, — *e.g. civilise, realise, utilise*. When this style is used, note that *baptize* always retains the *z*-spelling.

Distinctively English spellings (sometimes used and sometimes not) are the

forms *anyone, everyone, someone*, and *for ever*, and the following:—

behave	gaily	reflexion
briar	<b>gipsy</b>	shily
connexion	inflexion	slily
drily	judgement	<b>staunch</b>
enquire	lacquey	storey ( <i>a floor</i> )
entrust	pigmy	verandah
gaiety	postillion	

For words which have more than one spelling in American dictionaries — *e.g. centre, counsellor* — use Worcester. Compositors will ascertain to what extent the English style is to be followed on copy given out as taking the English spelling. The two important points to be borne in mind are the *our-* and *ise-* words.

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4. **Miscellaneous Words.**—Give preference to the following forms:—

byways	employee	headquarters
courtyard	everyday	highroad
downstairs	halfway	knickknack



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long-suffering	shan't	upstairs
lookout	subject-matter	well-nigh
newcomer	text-book	widespread
nowadays	thoroughgoing	

*By* and *by* and *by the bye* are the right forms.

*Vender* is ordinary usage, *vendor* the form used in law.

Make *good day*, *good night*, etc., two words in all cases.

Observe carefully the spelling of *canvas*, a kind of cloth, a painting, and *canvass*, a solicitation of votes, subscriptions, etc.

---

5. **Proper Names.** — Correct spellings are: —

Allan Poe (Edgar)	Brittany
Alleghany Mountains	Carlisle (J. G.)
Allegheny City and River	Carlyle (Thomas)
Apennines	Coverley (Sir Roger de)
Biglow Papers	Defoe
Britannia	De Quincey
	Fénelon

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Field (Cyrus W.)	Magdalen College (Ox-
Fields (James T.)	ford)
Gérôme	Magdalene College
Gouverneur Morris	(Cambridge)
Greeley (Horace)	Procter (Adelaide)
Greely (Lieut., Gen.)	Pyrenees
Green (J. R.)	Revue des Deux Mondes
Humphry Davy	Sidney Johnston (Gen.
Humphry Ward (Mrs.)	Albert)
Johnson (Dr. Samuel)	Spencer (Herbert)
Jonson (Ben)	Spenser (Edmund)
Laurence Hutton	Sydney Smith
Laurence Oliphant	Thompson (Sylvanus P.)
Laurence Sterne	Thomson (Elihu)
Luxembourg (Palace,	Thomson (Sir Wm.,
Gardens)	Lord Kelvin)
Luxemburg ( <i>Belgian</i>	Zurich
<i>province</i> )	

*Shakespeare* is the customary spelling.  
Divide *Shake-speare*.

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### II. COMPOUNDS

Follow the style given below on compounds:—

**Co, pre, and re.** — With words beginning with the same vowel: *coöperate*, *preëempt*, *reëmbark*, etc.; with a consonant or different vowel: *colaborer*, *preoccupy*, *reconstruct*, etc.; but where a word having a different meaning from that desired would be formed: *re-creation*, *re-collect*, etc.

**Colors.** — Adjectives in *ish*: *bluish red*, *yellowish green*, etc.; but a noun compounded with a color: *emerald-green*, *iron-gray*, *ivory-black*, *pearl-gray*, etc.

**Ever.** — *Ever changing sea*, *ever memorable scene*, *ever watchful eye*, *forever emptied cradle*, *never ending talk*, etc.

**Fellow.** — *Fellow-citizens*, *fellow-soldiers*, etc. *Fellowship* is the sole exception.

**Fold.** — Words of one syllable: *twofold*, *tenfold*, etc.; of more than one: *twenty fold*, *hundred fold*, etc.

**Half.** — With adjectives: *half-dead man*,

etc. (but *I found myself half dead with shame*); with verbs: *half conceal, half understand*, etc.; also *half a dozen, half an hour*.

**Like.** — *Businesslike, childlike, warlike*, etc., except *ball-like, bell-like*, etc., and very unusual compounds: *miniature-like, Mohammedan-like*, etc.

**Over and Under.** — With verbs and adjectives, one word: *overbold, overestimate, overreach, underdressed*.

**Party.** — *Party-coated, party-colored* (and use this spelling).

**Points of the Compass.** — *North-east, south-west; north-north-east, west-south-west*, etc.

**Room.** — *Breakfast room, dining room, sleeping room*, etc.; but *bedroom* and *drawing-room*.

**School.** — *Schoolboy, schoolfellow, school-girl, schoolhouse, schoolmaster, schoolmistress, schoolroom; school board, school children, school committee, school days, school district; school-ship, school-teacher, school-teaching*.

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**Self.** — *Self-absorbed, self-contempt, self-respect*, etc. ; but *selfsame*.

**Skin.** — Words of one syllable : *calf-skin, goatskin, sheepskin*, etc. ; of more than one : *beaver skin, buffalo skin*, etc.

**Tree.** — Always two words : *apple tree, forest tree, fruit tree*, etc.

An adverb and a participial adjective or a participle before a noun : *prettily dressed girl, rapidly approaching winter*, etc.

“ **ANYWAY,** ” “ **NOWISE,** ” “ **AWHILE,** ”  
“ **MEANWHILE,** ” AND “ **MEANTIME.** ”

Distinguish between the adverb *anyway* and the phrase *in any way, nowise* and *in no wise*, and *awhile* and *for a while*. Always make *meantime* and *meanwhile* one word : *meantime, in the meantime, meanwhile*, and *in the meanwhile*.

### III. DIVISION OF WORDS

Divide when possible, and when it is a correct division, on the vowel : *prop-osition*, not *prop-osition*.

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Avoid two-letter divisions where possible.

Avoid making the last line of a paragraph part of a divided word.

In present participles carry over the *ing*: *divid-ing*, *mak-ing*, *forc-ing*, *charg-ing* (but *twin-king*, *chuc-king*, etc.).

Divide: *deri-sion*, *divi-sion*, *provi-sion*, *reli-gion*, etc.

Divide: *fea-ture*, *for-tune*, *pic-ture*, *pre-sump-tuous*, etc.

Observe the following divisions: Wor. *brill-iant*, Web. *bril-liant*; Wor. *famil-i-arity*, Web. *famil-iar-ity*; Wor. *mill-ion*, Web. *mil-lion*; Wor. *pecu-li-arity*, Web. *pecul-iar-ity*; Wor. *press-ure*, Web. *pres-sure*; Wor. *Ind-ian*, Web. *In-dian*; Wor. *Will-iam*, Web. *Wil-liam*.

Divide in all cases *espe-cial*, *inhabit-ant*, *pecul-iar*, and *pro-cess*.

Divide *know-ledge* only where English spelling is used.

Note *atmos-phere* and *hemi-sphere*.

## IV. CAPITALS

**Constitution** of the United States should always be capitalized.

**Czar**, etc. — Capitalize *Czar*, *Pope*, *President* (of United States), *Sultan* (of Turkey), *Dauphin*, *Bey* (of Tunis), *Kbedive* (of Egypt).

**Day**. — Capitalize *Thanksgiving Day*, *New Year's Day*, *Lord's Day*, *Founder's Day*, *Commencement Day*, etc.

**De, Von**, etc. — Capitalize names from foreign languages preceded by a preposition, when used without a title or a Christian name: *De La Fayette*, *De' Medici*, *Der Hougassoff*, *Von Stein*; but *Marquis de La Fayette*, *Catherine de' Medici*, *General der Hougassoff*, *Baron von Stein*.

**Headings**. — In chapter headings, side headings, names of books, etc., set in capitals and small capitals, or upper and lower case, capitalize nouns and adjectives only. *As You Like It*, *Love's Labor's Lost*, and similar titles are exceptions.

**Heaven.** — Capitalize *Heaven* when it stands for the Deity; as a place, lower case. *Hell* and *paradise* always lower case.

**He, His, etc.** — *He, His, Him, Thou,* etc., referring to members of the Trinity (except in extracts from the Bible).

**His Majesty, etc.** — Capitalize all except the pronoun in *his Majesty, their Royal Highnesses, your Excellency, his Lordship,* etc.

**House.** — Lower case *house of Hanover, house of Suabia,* etc.

**King, etc.** — Capitalize *King John, Bishop of Rheims, Duke of York, Emperor of Austria,* etc.; but lower case *king of England, queen of Sweden, prince of France,* etc. (except the *Prince of Orange* and *Prince of Wales*, and other mere titles with *Prince*).

**Middle Ages** should be capitalized.

**Mountains.** — *Appalachian Mountains, White Mountains,* etc.

**New World, Old World, New York City, New York State, Papacy** (but lower case *papal*), **Oriental, and Occidental** should be capitalized.



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**River, Lake, War, Valley, battle of, peace of, treaty of, etc.** — Capitalize in cases like *Hudson River, Crystal Lake, Seven Years' War, Connecticut Valley*, etc.; but note the plurals: *Hudson and Mobawk rivers, the Seven Years' and the Hundred Years' wars*, although *Lakes Huron and Michigan*. Lower case *the river Charles*, etc., and *battle of Waterloo, treaty of Lunéville, peace of Amiens*, etc.

**State, etc.** — Lower case *state* (except *New York State*), *commonwealth*, and *territory* (except *Indian Territory, Northwest Territory*). Note *Southern states, Eastern states*, etc. But capitalize *State* meaning the government, as well as *Church* standing for the ecclesiastical authority or influence.

Titles used in direct address should be capitalized.

### V. PUNCTUATION

**Said he, quietly, etc.** — Correct style: *Said he, quietly* (but *he said quietly*); *said he, laughing*; and *he said, laughing*.

**Comma in Series.** — Correct style: *George, John, and James are here; handsome, rich, but unhappy; he could not read, write, or figure.* But this style does not apply to United States Law.

**Comma before Quotation.** — Before a quotation run in in a paragraph, if of one sentence use a comma, if of more than one use a colon.

**As follows.** — At the end of a paragraph, after phrases like *as follows, the following, thus,* and *namely,* and words like *said, remarked,* etc., use the colon and dash (except in mathematical work).

**Comma and Semicolon.** — In sentences containing two sets of subjects and predicates — in other words, two clauses — connected by *and, but,* or some similar conjunction, the clauses should be separated by at least a comma; and if either clause is very long or contains a subordinate clause, use a semicolon. The foregoing sentence illustrates the use of the semicolon.

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**Quotation Marks.**— In sentences terminating in the close of a quotation and an exclamation point or an interrogation point, do not quote the punctuation unless it is part of the quotation :—

How absurd to call this stripling a  
“man”!

*but* He cried out, “Wake up, something is  
going wrong!”

Can we by any mistake call him a  
“man”?

*but* One is crazed by its “Now then, where  
am I to go?”

In the case of a semicolon and the close of a quotation, if the quoted matter consists of one or two words or a mere phrase, do not quote the semicolon; but if a complete subject and predicate is included within the quotation marks, quote the semicolon too :—

The punctuation of “Tristram Shandy” will naturally differ from that of the “Rambler”; and in a less degree the punctuation in Burke, *etc.*

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Sir Walter said to him, "My friend, give me your hand, for mine is that of a beggar;" for, in truth, the house, *etc.*

If the style of a book is to quote verse, letters, and other extracts, in poetry a new quote should begin on every new stanza, in prose on every paragraph and breakline. But in extracts from plays, place a quotation mark before the first word only of the extract, and end after the last word. The proper form for quotes at the beginning and end of a letter is as follows:—

"6 SCROPE TERRACE, CAMBRIDGE,

"June 20, 1898.

"DEAR SIR: With reference to the Vortex-atom Theory, I would \* \* \*  
concerned is very complex.

"Believe me

"Yours very truly,

"J. J. THOMSON.

"PROFESSOR S. W. HOLMAN."

## VI. MISCELLANEOUS POINTS OF STYLE

*2d, 3d*, not *2nd, 3rd*.

*Forward, toward*, etc., not *forwards, towards*, etc.

*Ms.* and *Mss.* should be in capitals and small capitals: *Ms., Mss.*

*B.C.* and *A.D.* — Date before the letters, and letters in small capitals: 14 *B.C.*, 28 *A.D.*

*A.M.* and *P.M.* (for *ante meridiem* and *post meridiem*) always in small capitals: *A.M., P.M.*

§ and £ should always be close up to the number with which they belong, except in mathematical work.

*Henrys, Jerseys, Mussulmans*, and the *Two Sicilies* are the correct plurals.

An abbreviation — *e.g., Fig., §* — or a number should not begin a sentence. Always spell out.

Spell out titles like *Colonel, General*, and *Professor* (except in lists of names, catalogues, etc.); but *Dr., Hon., Mr., Mrs.,*

*Messrs.*, and *Rev.*, occurring before a name, are proper abbreviations.

*E.g.*, *i.e.*, *l.c.*, and *s.v.*, should always be Italic when placed between, after, or before words in Roman, take no comma, and should be close up together. In Italic should be Roman. *Cf.*, *sc.*, and *viz.* should always be Roman.

**Possessive Case.** — To form the possessive singular add the apostrophe and *s*: *Keats's*, *countess's*; except in the phrases *for conscience's sake*, *for goodness's sake*, *for righteousness's sake*, etc., and in the case of a few words like *Jesus*, *Achilles*, *Hercules*, and *Xerxes*.

**Farther and Further.** — *Farther* is applied to distance, — *e.g.* *thus far and no farther*, *farther up the hill*; *further* signifies "additional," — *e.g.* *I have no further use for you*, *Further consideration of the matter is useless*.

**Books, Magazines, Ships**, etc. — Names of books, plays, and paintings should be Roman and quoted, of magazines and

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papers *Italic*, and of characters in books, plays, etc., plain Roman without quotes. (But in footnotes and side notes books may go in *Italic*.) In general, poems should be Roman quoted. Names of articles in magazines or cyclopædias should be Roman and quoted. Names of ships set in *Italic*. In citation of papers and magazines, do not treat the definite article *the* as part of the name, — *e.g.* the *Century*, the *Chicago Inter-Ocean*, the *New York Herald*.

**Numbers.** — Spell out all numbers of less than three figures, and all round numbers. Numbers of three or more figures set in figures. By round numbers are meant hundreds, thousands, etc., and all multiples of hundreds, thousands, etc. (When numbers occur in great frequency in a single paragraph or chapter, all numbers should be set in figures. Round numbers should also be set in figures when coming in close contrast with numbers not round. In United States Law and legal works in

general, inquiry should be made as to the style to be followed.) Cases like 2300 should be spelled *twenty-three hundred*, not *two thousand three hundred*. The comma should be used only in numbers of five or more figures : 5560, but 55,670.

“O” AND “OH”

O is an expression used (*a*) in directly addressing a person or a personified object ; (*b*) in uttering a wish ; and (*c*) to express surprise, indignation, or regret, when it is frequently followed by an ellipsis and *that* : —

- a.* O Lord, have mercy on us !  
Break on thy cold gray stones, O sea !
- b.* O that I had wings like a dove !  
O for rest and peace !
- c.* O [It is sad] that such eyes should e'er  
meet other object !

O is also used in the expressions *O dear* and *O dear me*.



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*Ob* is used (*a*) as an interjection and (*b*) as the colloquial introduction to a sentence : —

*a.* Oh, my offence is rank.

Oh, how could you do it?

*b.* Oh, John, will you close the door?

Oh, yes, with pleasure.

### Century and Standard Dictionaries. —

The following lists are appended solely for reference purposes. The spellings they contain are not to be regarded as authority except for work on which special instructions have been given to follow the Century or the Standard Dictionary. Both of these dictionaries use the *er*-ending in words like *caliber*, *fiber*, and *theater*, except *accoutre* in the Century and *maugre* in both Century and Standard; both form the past tense and the participle in cases like *appareled*, *appareling*, *biased*, *biasing*, and *worshiped*, *worshiping*, after the model of Webster (see Art. I, § 2, above), with the exception of *kidnapped*, *kidnapping*, in the

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Century ; and both use the *s*-spelling in the words *defense*, *offense*, and *pretense*. It is not considered necessary after this statement to include these classes of words below.

Both Century and Standard prefer the following spellings : —

abridgment	counselor
ax	cozy
aye ( <i>yes</i> )	crenelated
bazaar	criticize
behoove	cyclopedia
blond ( <i>adj. and n.</i> )	demarcation
boulder	despatch
bouquet	dieresis
brier	dike
calk	disk
caravansary	distil
carcass	dominoes ( <i>a game</i> )
check	drought
checkered	dryly
chicory	embarkation
clue	embed
corselet	encumbrance
cotillion	engulf
councilor	enroll

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enrolment	insure
enthrall	jewelry
esophagus	lackey
esthetic	lodgment
fetish	manikin
filigree	marvelous
fledging	medieval
frescos	millionaire
fulfil	mold
gaiety	mollusk
gaily	mustache
gipsy	naught
glamour	pasha
good-by	phenix
gram	plow
grottoes	poniard
guerrilla	postilion
halyard	program
incase	pygmy
incrust	reverie
indorse	savior ( <i>one who</i>
infold	<i>saves</i> )
ingrain	Saviour ( <i>Christ</i> )
inquire	shyly
instalment	simitar
instil	skeptic

skilful	tranquilize
slyly	veranda
smolder	villainous, -y
sobriquet	vise ( <i>a tool</i> )
stanch	vizor
story ( <i>a floor</i> )	whisky
Tatar ( <i>a native of</i> <i>Tatary</i> )	wilful
thraldom	woolen
	zigzagged, -ing

The Century prefers the following: —

accoutre	kidnapped, -ing
aide-de-camp	manœuver
dullness	peddler
enamour	porticos
envelop ( <i>n.</i> )	practice ( <i>n.</i> )
fullness	practise ( <i>v.</i> )
inclose	raccoon
insnare	reinforce
intrench	syrup
intrust	woeful

The Standard prefers the following: —

aid-de-camp	enamor
dulness	enclose
empale	ensnare

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entrench

entrust

fulness

maneuver

pedler

porticoes

practise (*n. and v.*)

raccoon

sirup

woful

Distinctive Standard spellings are, *cooperate*, *preempt*, *reenforce*, etc.

## How an Author can aid his Publisher

An author can often show the publisher where or how he can make sales, and can suggest methods by which the interests of the book may be furthered.

After the publication of a work has been arranged for, the author should write out and send to the publisher an account of the work, say two hundred or three hundred words in length. This should describe the plot, the scope, the purpose, or the contents, as the character of the work dictates. This information is needed for preliminary advertising, and for the information of literary editors throughout the country.

An author can help the publisher in sending out press and complimentary copies by giving him a list of persons,

papers, and magazines at whose hands the book is likely to receive more than ordinary editorial attention. In the case of an educational work, the names of professors and teachers likely to recommend the book are also of great service.

There are few steps in the manufacturing and publishing of a book where an author cannot be of help to his publisher. There are some matters, however, such as the size of the finished book, its price, kind of paper, or cover, which of necessity must largely be affairs of commercial consideration, and are usually left to the judgment of the publisher; but suggestions from the author are often of much value and are always welcomed.

## Advertising, Circulars, Etc.

These matters are attended to by the publisher at his own expense. The author, however, can often be of great assistance by calling attention to points which bear favorably on his work, and items of news or reviews which may be quoted in circulars, and in notes to editors of literary columns in the American press.

Addresses of societies or clubs and their secretaries, and lists of members, are very useful to the advertising department.



## Press and Presentation Copies

The publisher sends these out at his own expense in directions which in his business judgment will yield the best results. His aim is, of course, to bring the work by means of reviews to the notice of the largest number of people who will be likely to take special interest in the subject. An author can often greatly help the success of his book by suggesting to the publisher the names of persons and journals likely to be specially interested in reviewing his work.

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